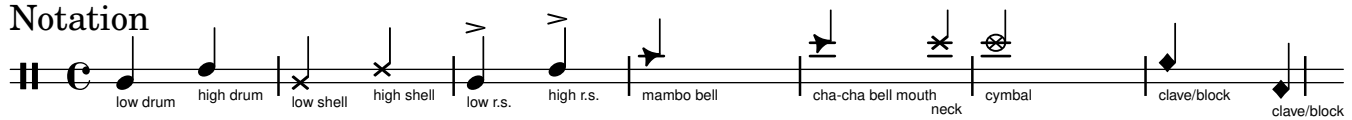


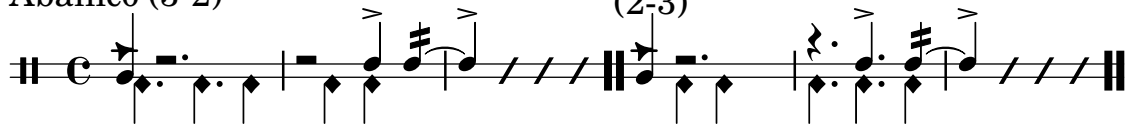
Basic Patterns

Timbales

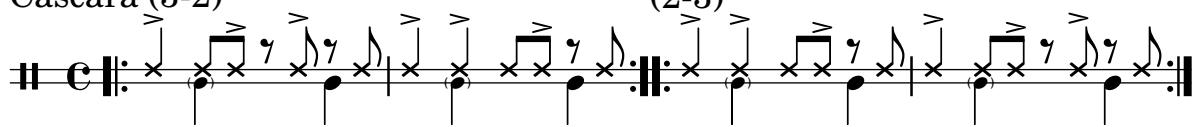
Notation



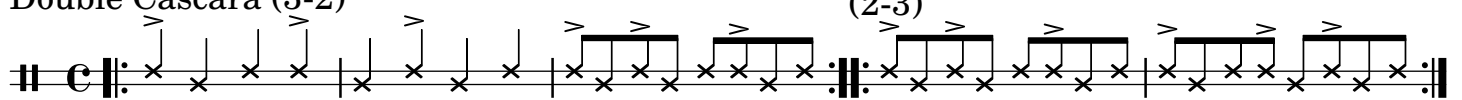
Abanico (3-2)



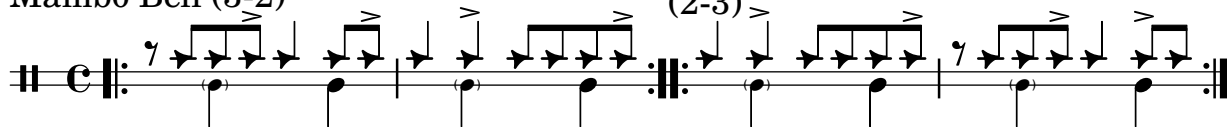
Cascara (3-2)



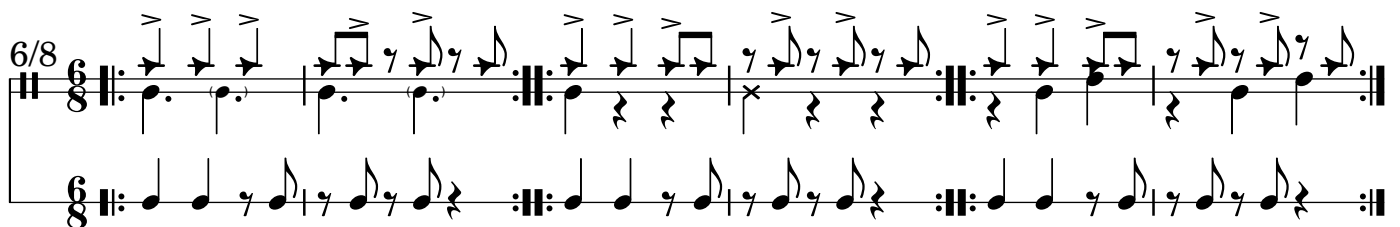
Double Cascara (3-2)



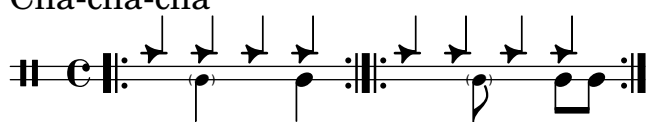
Mambo Bell (3-2)



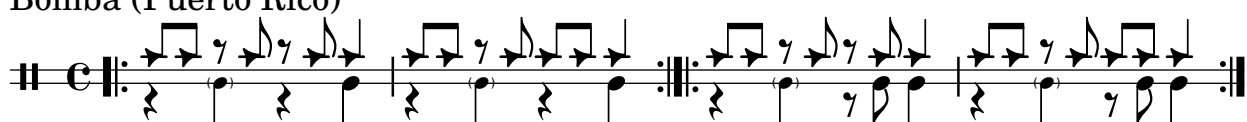
Mozambique



Cha-cha-cha



Bomba (Puerto Rico)



La Raspa

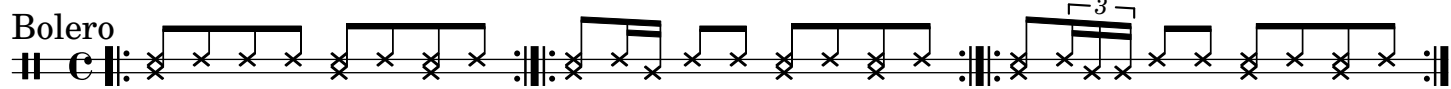


Bolero

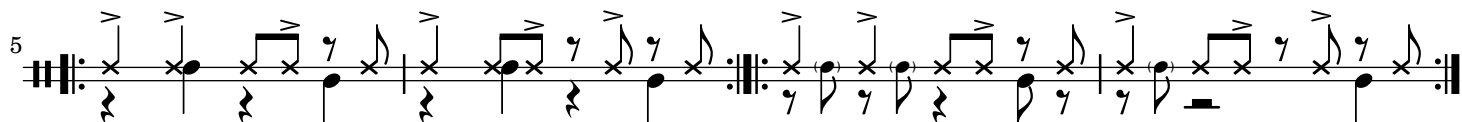


Cascareo

Timbales



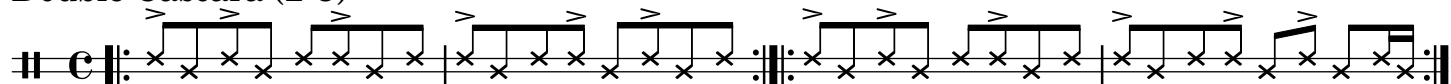
Cascara (2-3)



Cascara+Clave



Double Cascara (2-3)

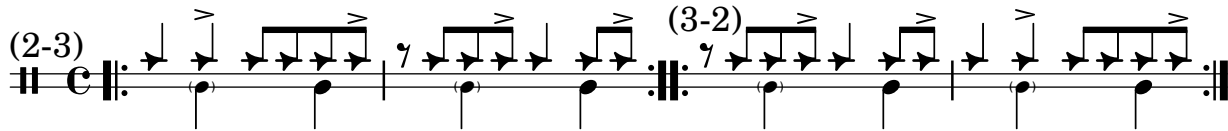


Cascara Variations (2-3)

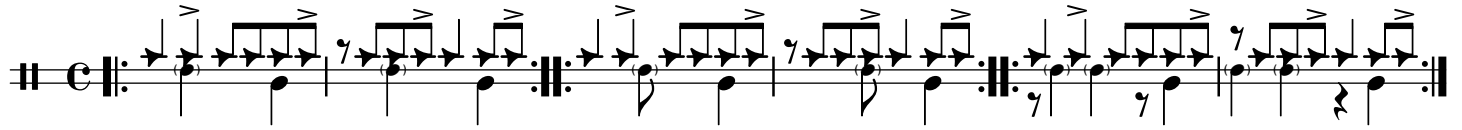


Contracampana

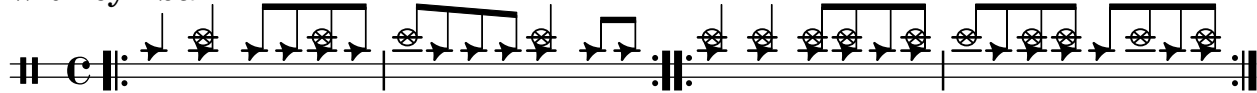
Timbales



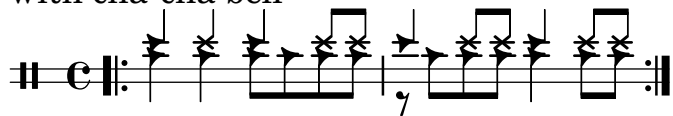
with hands/sticks



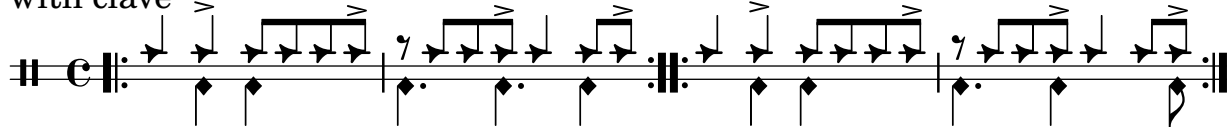
with cymbal



with cha-cha bell



with clave



Cha-Cha-Cha

Timbales

Bell Patterns

Three staves of musical notation for bell patterns in 2/4 time. The first staff starts with a treble clef and a common time signature 'C'. It contains a series of eighth notes with accents, grouped in measures of 4, 4, and 4. The second staff starts with a bass clef and a common time signature 'C'. It contains a series of eighth notes with accents, grouped in measures of 4, 4, 4, and 4. The third staff starts with a bass clef and a common time signature 'C'. It contains a series of eighth notes with accents, grouped in measures of 4, 4, 4, and 4.

Cascareo

One staff of musical notation for Cascareo in 2/4 time. It starts with a treble clef and a common time signature 'C'. It contains a series of eighth notes with accents, grouped in measures of 4, 4, 4, and 4. There are triplets indicated by a '3' over a bracket.

LH Patterns

One staff of musical notation for LH Patterns in 2/4 time. It starts with a treble clef and a common time signature 'C'. It contains a series of eighth notes with accents, grouped in measures of 4, 4, 4, 4, 4, 4, 4, and 4.

Fills

Two staves of musical notation for fills in 2/4 time. The first staff starts with a treble clef and a common time signature 'C'. It contains a series of eighth notes with accents, grouped in measures of 4, 4, 4, 4, 4, 4, 4, and 4. There are triplets indicated by a '3' over a bracket. The second staff starts with a bass clef and a common time signature 'C'. It contains a series of eighth notes with accents, grouped in measures of 4, 4, 4, 4, 4, 4, 4, and 4. There are triplets indicated by a '3' over a bracket.

Bell Patterns

Timbales

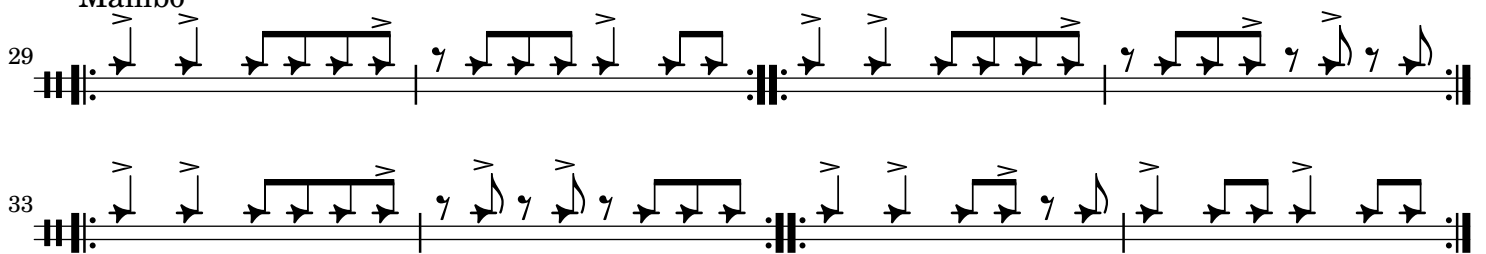
2-3 clave



Timbales patterns 1-8, each consisting of two measures of music. The notation uses a single staff with a key signature of one sharp (F#) and a common time signature (C). The patterns are written in a 2-3 clave rhythm. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests, with some notes marked with an accent (>). The patterns are separated by double bar lines.

1
5
9
13
17
21
25

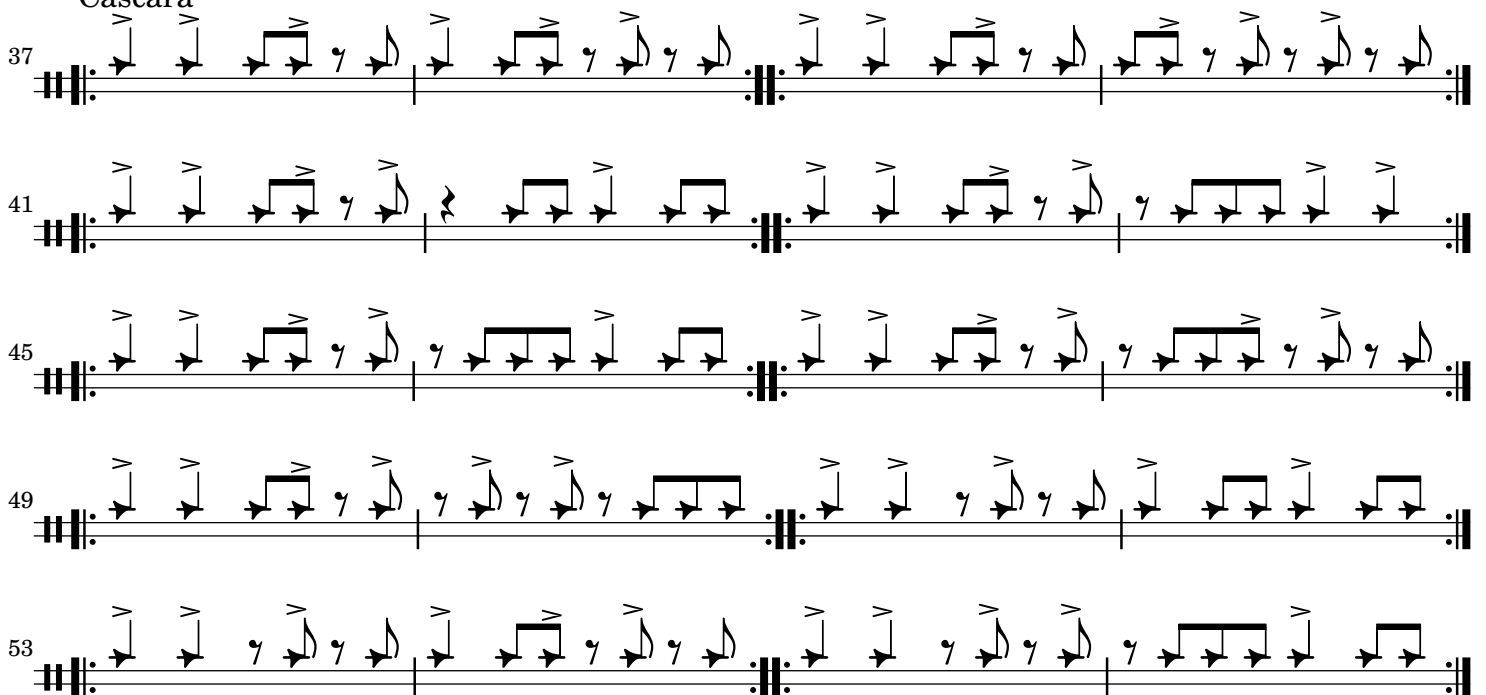
Mambo



Mambo patterns 9-10, each consisting of two measures of music. The notation uses a single staff with a key signature of one sharp (F#) and a common time signature (C). The patterns are written in a Mambo rhythm. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests, with some notes marked with an accent (>). The patterns are separated by double bar lines.

29
33

Cascara



Cascara patterns 11-14, each consisting of two measures of music. The notation uses a single staff with a key signature of one sharp (F#) and a common time signature (C). The patterns are written in a Cascara rhythm. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests, with some notes marked with an accent (>). The patterns are separated by double bar lines.

37
41
45
49
53

57

61

65

69

73

77

81

The image displays a musical score for Timbales, spanning measures 57 to 81. The notation is written on a single staff with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The score is divided into six systems, each containing three measures. The notation includes various rhythmic values such as eighth notes, quarter notes, and half notes, often beamed together. Accents are placed over many notes. Bar lines are used to separate measures, and repeat signs (double bar lines with dots) are present at the end of measures 57, 61, 65, 69, 73, 77, and 81. The overall style is that of a professional musical manuscript.

Fills

Timbales

8

2-3 clave

5

10

16

21

27

Detailed description: This image contains musical notation for timbales fills, organized into seven systems. Each system is on a single staff with a C-clef and a common time signature. The notation includes various rhythmic patterns using eighth and sixteenth notes, often with accents and slurs. Below the notes, letters 'L' and 'R' indicate the hand used for each stroke. Measure numbers 8, 5, 10, 16, 21, and 27 are placed at the beginning of their respective systems. The first system is labeled '2-3 clave'. The notation is complex, featuring many beamed notes and rests, typical of a rhythmic fill.

Solo concepts

Timbales

1. **Introduction**
 2. **Clave**
 3. **Clave**
 4. **Clave**
 5. **Clave**
 6. **Clave**
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 247. **Clave**
 2

2025-06-13 <https://github.com/mikea/timbales>

Exercises

Timbales



LH Patterns

Timbales

LH Patterns

Timbales musical notation for LH Patterns, measures 1-25. The notation is written on a single staff with a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings (accents and breath marks). The notation is organized into measures, with measure numbers 5, 9, 13, 17, 21, and 25 indicated at the start of their respective lines.

Measures 1-4: Measure 1 starts with a quarter rest, followed by a quarter note with an accent and a breath mark. Measure 2 has a quarter rest, a quarter note with an accent and a breath mark, and a quarter note with an accent and a breath mark. Measure 3 has a quarter rest, a quarter note with an accent and a breath mark, and a quarter note with an accent and a breath mark. Measure 4 has a quarter rest, a quarter note with an accent and a breath mark, and a quarter note with an accent and a breath mark.

Measures 5-8: Measure 5 starts with a quarter rest, followed by a quarter note with an accent and a breath mark. Measure 6 has a quarter rest, a quarter note with an accent and a breath mark, and a quarter note with an accent and a breath mark. Measure 7 has a quarter rest, a quarter note with an accent and a breath mark, and a quarter note with an accent and a breath mark. Measure 8 has a quarter rest, a quarter note with an accent and a breath mark, and a quarter note with an accent and a breath mark.

Measures 9-12: Measure 9 starts with a quarter rest, followed by a quarter note with an accent and a breath mark. Measure 10 has a quarter rest, a quarter note with an accent and a breath mark, and a quarter note with an accent and a breath mark. Measure 11 has a quarter rest, a quarter note with an accent and a breath mark, and a quarter note with an accent and a breath mark. Measure 12 has a quarter rest, a quarter note with an accent and a breath mark, and a quarter note with an accent and a breath mark.

Measures 13-16: Measure 13 starts with a quarter rest, followed by a quarter note with an accent and a breath mark. Measure 14 has a quarter rest, a quarter note with an accent and a breath mark, and a quarter note with an accent and a breath mark. Measure 15 has a quarter rest, a quarter note with an accent and a breath mark, and a quarter note with an accent and a breath mark. Measure 16 has a quarter rest, a quarter note with an accent and a breath mark, and a quarter note with an accent and a breath mark.

Measures 17-20: Measure 17 starts with a quarter rest, followed by a quarter note with an accent and a breath mark. Measure 18 has a quarter rest, a quarter note with an accent and a breath mark, and a quarter note with an accent and a breath mark. Measure 19 has a quarter rest, a quarter note with an accent and a breath mark, and a quarter note with an accent and a breath mark. Measure 20 has a quarter rest, a quarter note with an accent and a breath mark, and a quarter note with an accent and a breath mark.

Measures 21-24: Measure 21 starts with a quarter rest, followed by a quarter note with an accent and a breath mark. Measure 22 has a quarter rest, a quarter note with an accent and a breath mark, and a quarter note with an accent and a breath mark. Measure 23 has a quarter rest, a quarter note with an accent and a breath mark, and a quarter note with an accent and a breath mark. Measure 24 has a quarter rest, a quarter note with an accent and a breath mark, and a quarter note with an accent and a breath mark.

Measures 25-28: Measure 25 starts with a quarter rest, followed by a quarter note with an accent and a breath mark. Measure 26 has a quarter rest, a quarter note with an accent and a breath mark, and a quarter note with an accent and a breath mark. Measure 27 has a quarter rest, a quarter note with an accent and a breath mark, and a quarter note with an accent and a breath mark. Measure 28 has a quarter rest, a quarter note with an accent and a breath mark, and a quarter note with an accent and a breath mark.